CANADIAN
MOVING PICTURE DIGEST

Vol. 20, No. 41 TORONTO 2, CANADA February 9th, 1929

MR. AND MRS. PUBLIC HAVE GOT THE M-G-M HABIT!

A WOMAN OF AFFAIRS (*John Gilbert-Greta Garbo*)

Sweeping America like wild-fire. Two packed weeks, Capitol, N.Y.; new record at Warfield, Frisco; Boston, Minneapolis, everywhere tremendous!

THE FLYING FLEET (*Novarro*)

Greatest aviation Epic thus far! Novarro's Biggest since "Ben-Hur." A clean-up in its first engagements. Watch it ride!

THE TRAIL OF '98 (*Dolores Del Rio*)

Beat "Big Parade" and "Ben-Hur" records at Butte, Mont. "Got the kale in Seattle," reports Variety. Big in St. Louis, Cleveland, Washington, Pittsburgh!

ALIAS JIMMY VALENTINE (*Haines*)

Broke all records Strand, Hartford, Conn. Variety reports it "best in months at Stanley, Baltimore," and "biggest by $4000 in Syracuse." Biggest also in New Orleans, Kansas City. It's the money!

THE DUKE STEPS OUT (*Haines*)

Oh boy, M-G-M keeps making the audience delights. Watch Bill Haines in this one with Joan Crawford! From the swell Saturday Evening Post serial story.

THE BELLAMY TRIAL (*Monta Bell*)

Solid sell-out at $2 since Embassy opening. Biggest advance sale in history of house. Critics, public thrilled! Great Talking or Silent!

THE METRO GOLDWYN MAYER LION
THE GREATEST STAR ON THE SCREEN

METRO-GOLDWYN-MAYER

Get the Hit Habit with Leo. It's money in the bank!

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

BIG STARS in BIG PICTURES!
They get the dough, these merry M-G-M stars — John Gilbert and Greta Garbo in "A Woman of Affairs" —Lon Chaney in "West of Zanzibar" —Ramon Novarro in "The Flying Fleet" — Norma Shearer, Marion Davies, Buster Keaton, Joan Crawford and the rest in hits! hits! This year as never before it's been proven that, come what may, an M-G-M contract for Big Stars in Big Pictures is the best theatre insurance on earth.
TRADE NEWS!
"THE BELLAMY TRIAL" is sensational hit at Embassy, N. Y. at $2. Biggest advance sale in history of house.
"THE TRAIL OF '98" beating "Big Parade" and "Ben-Hur" figures in Butte, Montana.
"ALIAS JIMMY VALENTINE" in 3rd month at Astor is best $2 bet of Broadway's Road-Shows.
METRO-GOLDWYN-MAYER
THE METRO-GOLDWYN-MAYER LION
THE GREATEST STAR ON THE SCREEN
Get the Hit Habit with Leo!

NOTE—This photograph showing M-G-M's stars, appears in all the April fan magazines

Gaumont British Corporation

Of Canada Limited

Presents

Featuring

Moore Marriott

Story and Direction

Dinah Shurey

A Glorious Page in British Cinema History

Dinah Shurey's story deals with the lives of two boys born in vastly different stations of life. One is the son of an admiral, the other the son of a fisherman. A friendship grows up between them and they become inseparable. It is the story of good, clean, wholesome youths welding together that inseparable friendship. There are no hectic love scenes, no bitter quarrels. The boys love and marry, each in their own sphere. They go their various ways, one to his fishing, the other to the senior service as an officer.

Then war clouds gather and both rejoice that they may serve their country, together perhaps in the same ship. But something happens. The fisherman, to save the honour of his friend, sacrifices his own good name, the esteem of his friends, and then life itself. This he does just as many Britishers have.

A FITTING COMPLEMENT

By Special Permission—

"HOMES OF OUR KINGS"

2 REELS

Now Playing at the Regent Theatre, Toronto

Under Distinguished Patronage:

THE HON. G. H. FERGUSON, PREMIER OF ONTARIO
IMPERIAL ORDER, DAUGHTERS OF THE EMPIRE.
CANADIAN LEGION, B. E. S. L.
THE NAVY LEAGUE OF CANADA.

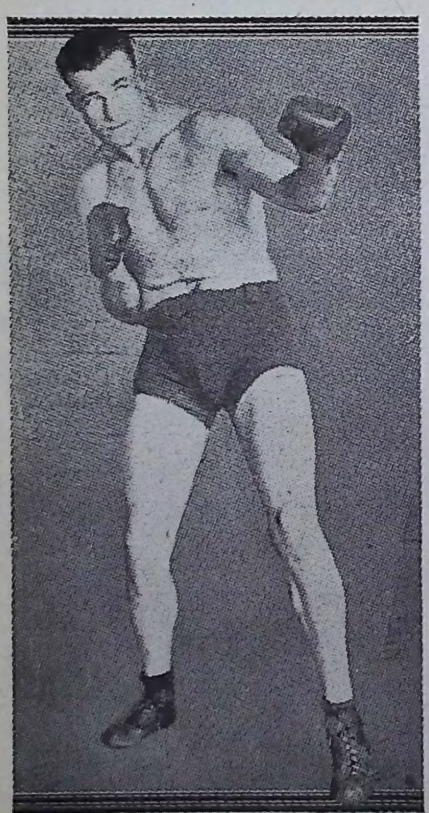
Every Heavyweight Championship Fight Picture Has Been a Box-Office Knockout

JACK DEMPSEY
Promoter of the Big Fight

Here's Another Winner

Get Your Dates Now

SHARKEY vs. STRIBLING



JACK SHARKEY
Seeking the World's Heavyweight Championship Crown

Elimination Bout
FOR
World's Heavyweight Championship
Flamingo Park Arena, Miami Beach, Florida
Feb. 27th, 1929

STRIBLING MUST STAY OUT OF CLOUDS

Jack Dempsey, ever the publicity hound, whether as fighter or promoter, has again grabbed the lime-light at Miami, Fla., where he issued an edict, followed by an injunction restraining Young Stribling, contender for Dempsey's late crown, from flying in an aeroplane or riding in a motorcycle before Stribling's bout with Sharkey, Feb. 27th. It has interfered with Stribling's pleasure, since he has a plane of his own at Miami and delights in tinkering with it and in travelling the skies. He is shown above in his plane at Miami.

Canadian Educational Films Limited

Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver

Canadian Moving Picture DIGEST

Established in 1915 for Exhibitors
Subscription: $5.00 yearly
Telephone: Trinity 1481
Cable: Ontocanada

RAY LEWIS
Editor and Managing Director

Published by Canadian Moving Picture Digest Company, Limited
259 Spadina Ave. - Toronto
London Office
80-82 Wardor St., W 1

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A Famous Victory

THE PRIVY COUNCIL of London, England, dismissed the appeal of the Canadian Performing Rights Society, Limited, Toronto, with costs.

This company had brought a suit against the Famous Players Canadian Corp., alleging infringement of this Society's copyrights, governing musical compositions, which were played at the Regent and other theatres of the Famous Players in Canada.

The legal action by the Canadian Performing Rights Society was entered in the courts in Toronto, where a decision was handed down in favour of the Famous Players, Justice Rose dismissing the action on the grounds that the Canadian Performing Rights Society had not complied with the regulations governing copyright rights in Canada.

The Society appealed and the case finally was brought before the highest tribunal of the British Empire, the Judicial Committee of the Privy Council.

The decision of the Privy Council was in accord with the findings of the Supreme Court of Canada, which based its judgment on the fact that the Canadian Copyright Act requires the registration of all copyright material at Ottawa, before royalties can be imposed.

The Society claims that it controls in the neighbourhood of 500,000 copyrights direct, or through an arrangement with authorship. The Canadian Copyright Act requires the registration of each work, at a cost of $2.00 for such registration.

The basis of appeal set forth by the Society was that the Canadian Copyright Act was subject to further interpretation, but the decision of Justice Rose and the Privy Council was to the effect that there could be no other interpretation placed upon the clause governing copyright than the letter of its wording.

The court costs awarded to the Famous Players Canadian Corporation are about $12,000; and in the final decision handed down the Society is obliged to cover all costs.

This is probably the first defeat legally that the Society has met with. In the various litigations in which its affiliated British Society has been involved, in legal conflicts with artists, theatre-owners, producers, throughout Great Britain, legal decisions have always resulted in a victory for the Society.

This assurance of a legal victory was manifest in the attitude of the Society's legal representative and officer here, who very brusquely informed your editor, in an interview which I had with him, that "These were the terms upon which the Society would operate;" and the question of arbitration, reconsideration was abruptly dismissed.

This particular officer of this Society is largely responsible for the stand taken by the Famous Players Canadian Corporation, for it was readily seen that the Society was out to get the most it could get, that its methods would be tyrannical; and that the attitude of "take it or leave it" would be the method of collection.

The determined fight which the Famous Players Canadian Corporation waged against the Society to decide a question which involved the entire Industry of theatre-owners, and other Amusement units operative in Canada, was inspired by the Managing Director of the company, Mr. N. L. Nathanson, who put on his fighting gloves on this occasion; and gave the Society some of its own medicine.

Ray Lewis

RAY PRESENTS

RAY LEWIS

THEATRE-OWNERS probably can not realize that the decision of the Privy Council, in the action of the Canadian Performing Rights Society versus The Famous Players Canadian Corp. means to them.

Had the Society won its case, it would have been legally within its rights in imposing an annual license fee on every theatre, based on the seating capacity of the house, comprising a royalty on the musical compositions controlled by the Society.

The Society always collected from theatre-owners, since artists using copyright music were more difficult to collect from, not being resident. The theatre-owner was liable for every song, part of a song, musical selection used in his theatre which the Society controlled, and the Society took the stand that it was up to the theatre-owner to determine what was the Society's copyrighted music.

SINCE no theatre-owner or manager could possible keep track of such a situation, the payment of a yearly tax would have been the only solution, and the theatre-owner would have been obliged, a great part of the time, to pay a tax on music which the Society did not control, and other music which he, as a theatre-owner, was not using.

Other contingencies presented themselves involving possible legal action by other Societies.

The decision therefor, as handed down by the Privy Council is one of greatest importance to the theatre-owners of Canada; and the formation of the Musical Protective Association of Canada, under the presidency of Col. John Cooper, co-operating with the Famous Players for mutual protection, is but another example of what can be accomplished when one organizes for an accomplishment.

THE next issue of equal importance is organization for the elimination of War-time Amusement Tax.

THE Toronto Daily Star and The Evening Telegram, Toronto's leading newspapers, gave much space to the article by Gordon Sparling in last week's issue of The Digest, entitled "The Sergeant Who Didn't Carry On."

It is an excellent thing for our Industry that Mr. Sparling was inspired by The Digest's editorials to disclose the interesting information which he did in respect to "Carry On Sergeant," the Canadian International picture.

NOW we can set aside the propaganda talk which placed, behind the colossal failure, some ulterior motive designed by Interests who were interested in killing Canadian Picture production.

A recent interview which was given publication stated that the Gaumont British Company refused to purchase the picture since the company was occupied with distributing its own product.

ARTHUR LEE, representing Gaumont British in the United States and Canada, informed The Digest, during his recent visit to Toronto, that Col. Bromhead, president of the Gaumont British, and his associates decided not to release "Carry On Sergeant" through their company in Great Britain, fearing to prejudice the standing of Canadian productions by such presentation

Mr. Lee states that the picture has the objectionable feature to which the public has objected so strongly; and in addition to this there appears to be no plot, nor story.

I SAW "Carry On Sergeant," and The Digest's readers will note that we carried no review on this picture, merely repeating on occasion what had been said about it.

Now that the issue of supporting Canadian Film Productions has been raised, I admit that I intentionally left out a review of this picture, because I could not give it praise without "damning it" at the same time; and since it was a Canadian production, I was desirous of giving it a chance to "make good."

I ACKNOWLEDGE that such a procedure on my part showed a weakness, a sentimentality which is inexcusable, and I admire the attitude which The Toronto Daily Star took in the matter by saying that the picture was what is termed in our language "a flop."

The fact that a group of men lost their money in "Carry On Sergeant" is probably no concern of anyone; and it is not the disposition of anyone to meddle, as has been stated in a published interview, but we, who are in this Industry to stay, are interested in protecting this Industry from any discredit which may be brought upon it; and the failure of "Carry On Sergeant" has not only meant a half of a million dollar loss to its investors, who probably can afford to lose the money, but it has jeopardized Canadian picture production, not only in its relationship to the public, to Finance, but in its relationship to the British Film Industry, and the establishment of such an Industry through the co-operation of the various nations which make up the British Empire.

THE Canadian International Films started off with a propaganda campaign which had no equal in Canada. From Coast to Coast, anti-American Film propaganda was given publication; and in many provinces undesirable and restrictive, unfair legislation was proposed; and necessitated the combined efforts of the Industry to combat.

When Premier Taschereau of Quebec was preparing his non-admittance of children Bill, he quoted from this Anti-American film propaganda; and used these damaging articles to impress his listeners and the public.

"Relying on Quality"

"Jaydee" Pays No Heed to Propaganda

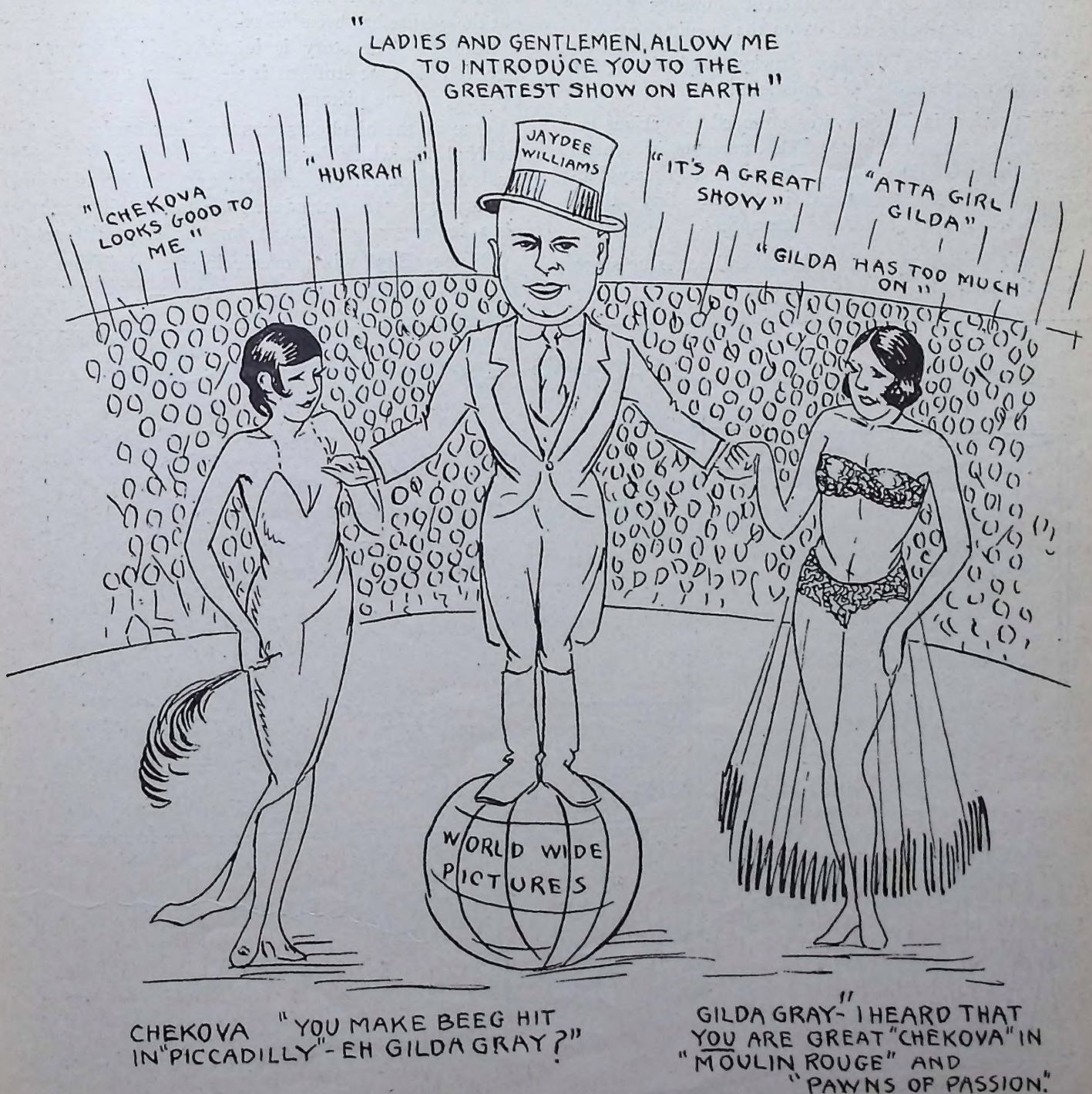
"Jaydee" Williams has advised The Digest that the selling campaign on World Wide Pictures is scheduled for February 14th in the United States and that arrangements are being made for a follow up for Canada. The Digest questioned "Jaydee" about the propaganda which gave "Jaydee" an almost impossible task in launching World Wide Pictures, but "Jaydee" in replying to The Digest said, "You know Joseph Skirboll, he's alive, very much alive, is he not? You know Aaronson who is now covering the producing markets of Europe for product, and you know me.

We know that World Wide Pictures has the pictures. We know that the only phase of distribution, or exhibition in which the public is interested is in the Entertainment quality of what this public pays to see.

Every picture which World Wide will release, must stand individually on its entertainment value. The box-office value must follow. We are in business to stay. We have built for a permanent institution. We know that we have a competitive field in which to win recognition which is no easy task, for we recognize that we are surrounded by product which is the superlative for quality. But we also know our business.

World Wide Pictures may be an advance idea, but so was every progressive or international idea, whether this idea was Utopian or Commercial.

The adage of "seeing is believing" is a good one. We are willing to abide by what this adage implies. World Wide Pictures will be seen and those who see them will be their boosters.


"LADIES AND GENTLEMEN, ALLOW ME TO INTRODUCE YOU TO THE GREATEST SHOW ON EARTH"
JAYDEE WILLIAMS
"CHEKOVA LOOKS GOOD TO ME"
"HURRAH"
"IT'S A GREAT SHOW"
"ATTA GIRL GILDA"
"GILDA HAS TOO MUCH ON"
WORLD WIDE PICTURES
CHEKOVA "YOU MAKE BEEG HIT IN "PICCADILLY" - EH GILDA GRAY?"
"GILDA GRAY - I HEARD THAT YOU ARE GREAT "CHEKOVA" IN "MOULIN ROUGE" AND "PAWNS OF PASSION."

Oscar Hanson Shows "Lucky Boy"

PREVIEW SCREENING IN TORONTO REGISTERS TIFFANY-STAHL'S "LUCKY BOY" A HIT

Oscar Hanson arrived in Toronto and George Jessel's "Lucky Boy" arrived with him.

In an interview with The Digest Mr. Hanson stated, "George Jessel is breaking records with 'Lucky Boy' wherever it is being shown. Bookings have been secured over the foremost circuits in the U. S., the entire Publix Circuit, and the Loew Circuit. So insistent has been the demand for bookings on this picture that special arrangements were necessary for a division of play dates." The picture wil lopen for a run at the Capitol, New York, commencing the middle of February.

At the Globe, Kansas City, "Lucky Boy" played to capacity business. In four different showings "Lucky Boy" has broken house records on the opening day.

At the Lafayette, Buffalo, "Lucky Boy" during the first hour registered 1,500 admissions!"

The preview in Toronto was attended by various representative film executives. The comments in general were to the effect that "Lucky Boy" was a "Lucky Picture." The Digest recognized in "Lucky Boy" those qualities which spell for box-office appeal.

Jessel's voice registered in the several songs he sings, and in the dialogue.

The story has a Jewish beginning. Jessel's father is a pawnbroker, not keen on Jessel's stage yearnings, but his mother believes her boy will be a big star.

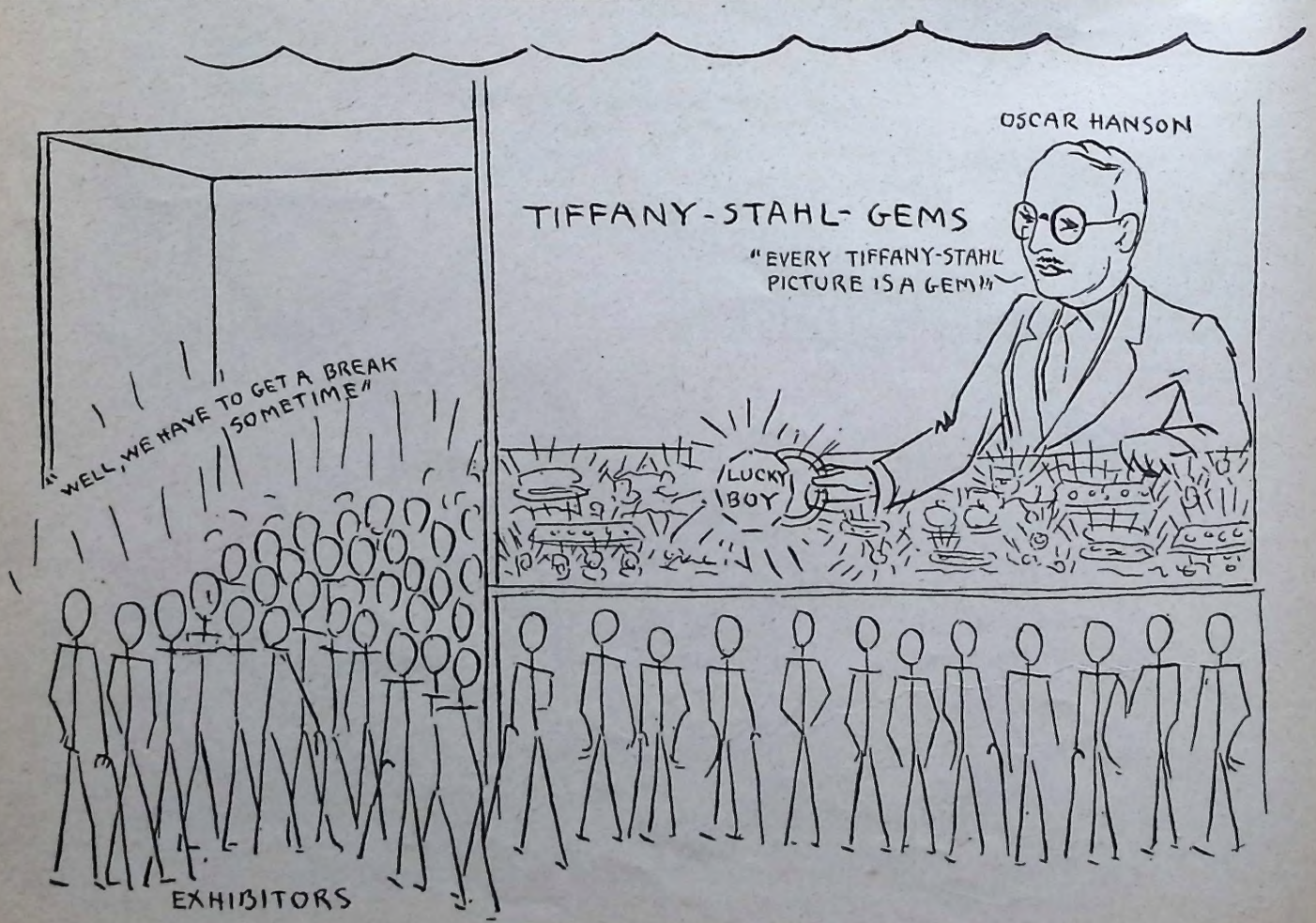
Jessel also believes in himself and after many disappointments which make up the life of a theatrical career, we find George Jessel on Broadway, holding a big show.

There is a love interest introduced through a girl, who also finds Jessel "a diamond in the rough" and we are led to infer, that there may be marital developments, even though Jessel does not belong to the social strata in which we find the girl. The introduction of the married sister of the girl in a triangle of love adds a bit of spice, but the picture has been built around Jessel and he carries it through. The story is interesting, the settings and direction big time stuff, as is also the cast and the entire handling of the picture.

One of the highlights was the introduction of AmateurNight in which Jessel gets his chance. This scene was entertainment all through; and the introduction of the manager, who introduces the talent, the quality of his voice was a great boost for "Talking Pictures."

"Lucky Boy" will prove lucky for exhibitors.

—*The Editor.*



Toronto Evening Telegram Gives Gaumont British Picture Much Praise

States "Carry On" Portrays Glory, Patriotism and Strength of Friendship and is Magnificent British-made Picture

THE TORONTO TELEGRAM spread itself in double column fashion to sound the praise of the Gaumont British production, "Carry On," which opened an engagement at the Famous Players' Regent Theatre, Toronto.

The opening night started off with an introduction by Captain Nash, who introduced Brigadier-General Draper, representing the Canadian Legion; the Hon. Wm. Finlayson, representing Premier Ferguson; and Controller Wemp, representing Mayor McBride.

Both these gentlemen welcomed the advent of Gaumont British; and one of the speakers emphasized that this British picture could not have been prsented in a more British city than Toronto.

The following review is from the Telegram:

"'Carry On,' the British-made picture at the Regent this week, is one of the most beautiful stories ever screened. There is no doubt that the author meant to portray in her two main characters the heart of the Empire carrying on under stress. And it is faithfully carried out in the picture.

The glory of patriotism, the strength of true friendship and the great gift of sacrifice are all there. There are no clamorous love scenes, no bitter hates and yet it vividly tells of a man doing more than laying down his life for his friend. He takes ridicule and abuse that his friend's honor may be saved.

Before the picture was shown for the first time last night, the Hon. Wm. Finlayson and Controller Wemp spoke for its support and told something of what it means if British-made pictures are to go "over" here.

The Hon. Mr. Finlayson said that it was fitting that the initial British production should be first shown in Toronto, the heart of Imperial patriotism. It was enterprise and he hoped that it would be rewarded.

Canada's Need.

Controller Wemp said that Toronto was proud to have a British film shown in the city and declared that Canada's great need was for British newspapers, more British immigrants and more British propaganda in the news columns. He congratulated the Toronto and District Command for their wisdom in obtaining the picture for Toronto. Brig.-Gen. D. C. Draper, recently elected president of the city command, sketched the aims of the Legion.

The picture is being run under the auspices of the Canadian Legion and last night friends of the Legion, the I.O.D.E. and the Navy League, pretty well filled the Regent Theatre.

Gives Something.

There are few things that can compare with this story in "Carry On." Dinah Shurey, London philanthropist has given us something. She wrote it and decided it.

It is a tale of two boys, who, playing amid the caves and gullies of Dover cliffs, swear eternal friendship and tatoo marks on their arms that they might not forget.

The Trevors have been fishermen in the village for centuries. Mick Trevor, with Bob Haliday make up the main cast. The two men marry, each in his own sphere, yet the gentleman's son continues to call on his fisherman friend for advice and the sense of friendship.

The years pass. Halliday is in the navy, as was his father.

Then the war! There is a lump in almost every man's throat when the resolute word comes.

Bitter Days.

But the fisher lad lingers and comes upon bitter days. Halliday is in the navy. He gets his ship. But the fisher lad has discovered that his friend has married the daughter of a German secret agent. He refuses to leave the village where he can watch and he refuses to explain.

The end is tragic without bitterness. The son of the admiral drives his ship between a German squadron and the town they are to raid. He obtained information when the fisherman catches his wife and father-in-law signalling from a cave known to them in boyhood. He saves the town and sacrifices his ship. They are all killed. Halliday, too, dies aboard his ship, but realizes that the friendship pact has held fast.

Then the cut-back is explained. The old Admiral, dying without an heir, adopts the son of the fisher lad, who, too, goes into the Navy. This is peace time. The fisher-lad's grandfather agrees, that:

"Our march goes on forever,
Though we fall-out, one by one."

"The Man Who Laughs" was held over for a second week at the Lyceum Theatre, Winnipeg, Manitoba, by Manager George Law because of its oustanding local success, the engagement closing February 2.

Irving Thalberg Hits New Angle in Dialogue Films

"Talking pictures will no more spell the doom of the foreign player who finds difficulty in speaking perfect English any more than they will send into oblivion the domestic player who has to master dialect and broad accents for foreign characterizations in sound films."

This view, expressed by Irving G. Thalberg, Metro-Goldwyn-Mayer executive, supported by the renewals of contracts for foreign palyers, appears to set at rest rumors of wholesale changes in the ranks of Hollywood luminaries as a result of the coming of the talking picture.

"The question of talking pictures and foreign players naturally brings up the subject of Greta Garbo," Thalberg said. "In this respect it is interesting to note that just before she departed on her trip to Sweden, Miss Garbo was signed on a new contract by this company.

"Miss Garbo, of course, is a unique figure among screen stars. I am not so sure that the public would want to see or hear her in a talking picture. Her captivating charm, one almost of mystery, is in her silence. Even in the silent pictures, she speaks so very few titles. Her great genius is in pantomine. There is no contradictory argument, I am sure.

"On the other hand, I see no reason why Miss Garbo could not have played any role thus far portrayed in silent form in sound productions. Miss Garbo's voice is full-throated and full of quality and volume that lends itself ideally to sound recording. Her English, grammatically, is excellent. She speaks with a marked accent, a delightful accent that is pleasing to the ear. If she is a Viennese woman, as in 'The Mysterious Lady' for example, would you have her talk like a Boston finishing school graduate?

"And, on the other hand, would you have John Gilbert, in 'The Cossacks' talk like an Oxfordian or would he have to study the rolling R's and gutterals of the tribal Russians?

"Again, another foreigner comes to my mind—Nils Asther, who also is Swedish. Nils has been in this country just about a year. He has not mastered the language as completely as she has. But since he has been at our studio I can recall of no characterization in which he has appeared that called for perfect English, had the production been made with sound. Surely, as the Javanese prince in the new Garbo picture, Nils might have indulged his accent to the limit.

"Just before he came to this country Nils went to Berlin, where he

(Continued on Page 11)

Universal Line-up On Short Product Is Strong

Comedies, Novelties and Thrillers Produced for Popular Appeal

An unusually strong February schedule of short product is announced by Universal to meet the increasingly exacting demand for fillers of exceptional merit. Talkies and sound pictures have created a situation which the exhibitor can meet, Carl Laemmle believes, only with a complement of outstanding short subjects. The double concentration required for both eye and ear entertainment necessitates a counterpoint of comedies and adventure pictures that will provide the maximum of relaxation after long synchronized features. In addition, the fact that sound pictures are still in the experimental stage puts a burden of responsibility on the rest of the program that it has never previously been called upon to bear.

Consequently, Universal's schedule of short subjects for February is well balanced between light novelties and comedies and western featurettes of unusual action and thrills. Included in the latter class are "Range Wolf," a Stunt Cowboy Series featuring Bob Curwood; "The Phantom Riders," a Harry Carey re-issue of proven box-office pull; "In Line of Duty," a Forest Ranger Series with Edmond Cobb and "Two Gun Morgan," in which that engaging boob George Chandler gives many kicks to his Tenderfoot Thrillers.

Another of Universal's strong serials is scheduled for release in February. "The Diamond Master," Jacques Futrelle's story adapted to the screen by George Plympton and Carl Krusada.

Hayden Stevenson. who played the title role in "Blake of Scotland Yard" and is the popular coach in "The Collegians" series, plays the leading male role in "The Diamond Master," with that recognized serial queen, Louise Lorraine, opposite him.

Stern Brothers offer a new angle in their current productions. "Television George" of the Let George Do It Series. Sid Saylor packs his unique comedy wallop into a situation screamingly complicated by television. "Take Your Pick" exploits the further adventures of Mike and Ike, while Buster Brown and his gang of small funmakers appear in "Have Patience." Snookums, who is always good for a bright spot in the dullest program, hangs up new records for laughs in "Newlyweds' Visit."

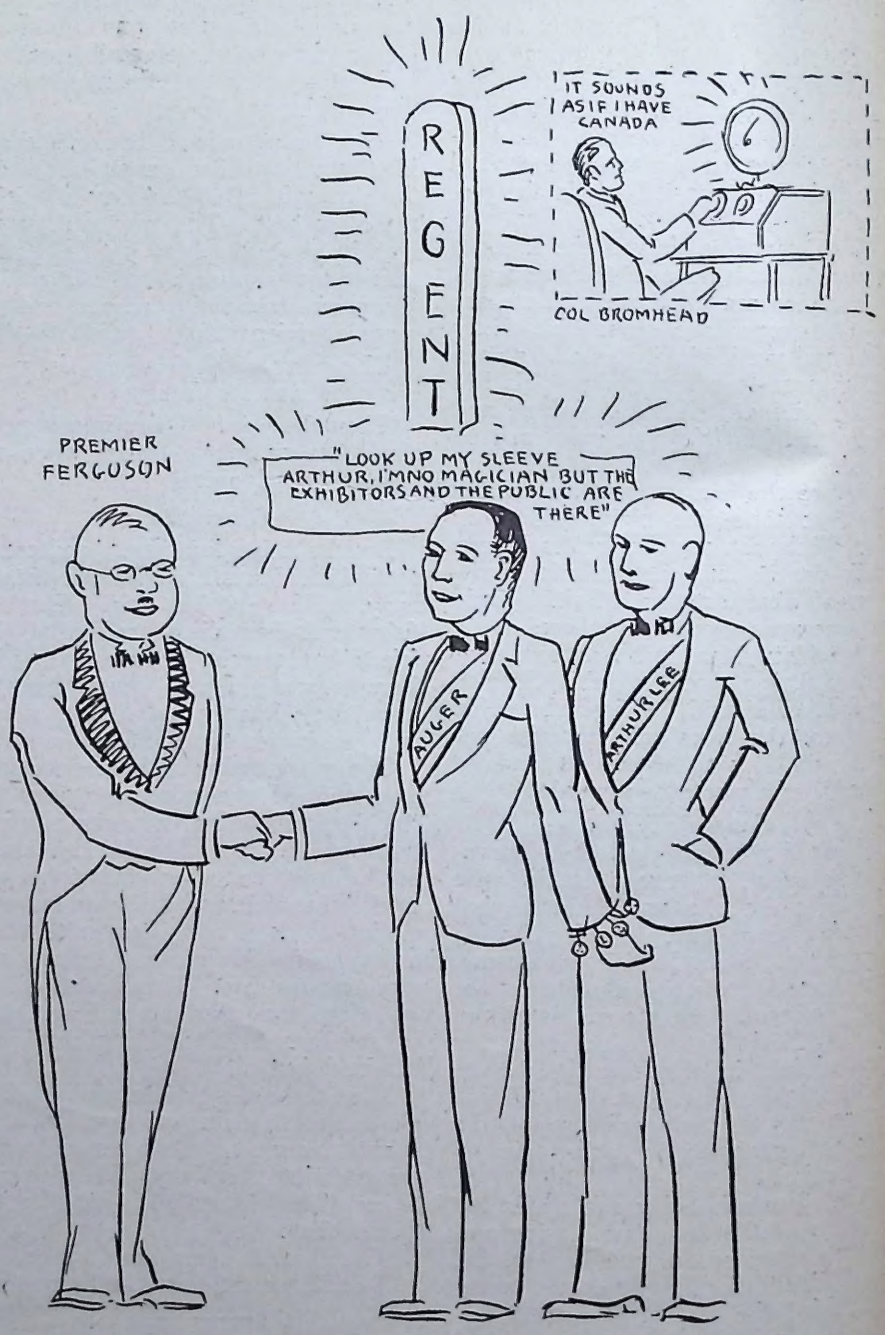
Laemmle Novelties and the Oswald cartoons are excellent short productions, while "The Rag Doll" contributes in originality of presentation and freshness of conception a totally different sort of one-reeler. In "Hen Fruit" and "Sick Cylinders" we have the Lucky Rabbit, more amusing than ever. The silent prints and the synchronized versions both contain their particular entertainment value.

Arthur Lake in "At the Front" is another popular offering. Lake's trials as an extra in the "Horace of Hollywood" series are followed by a large public.

Robert Edeson and Joel McCrea have been selected for important parts in Cecil B. DeMille's first talking picture, "Dynamite" which will soon go into production with Charles Bickford and Kay Johnson in leading roles.

Fisher Instals Supertone "Dawn" Plays Return

D. E. L. Fisher, manager director of the Garrick Theatre, Winnipeg, Manitoba, an influential independent house, has installed the "Supertone" synchronization device and the first attraction to be presented with sound was "Adoration." This makes the third sound theatre for Winnipeg. "Dawn," the British war production, has just played a return engagement at the Garrick.


REGENT
IT SOUNDS AS IF I HAVE CANADA
COL BROMHEAD
PREMIER FERGUSON
"LOOK UP MY SLEEVE ARTHUR, I'M NO MAGICIAN BUT THE EXHIBITORS AND THE PUBLIC ARE THERE"
AUGER
ARTHUR LEE

PREMIER FERGUSON:- "CARRY ON" GENTLEMEN, WE ARE INTERESTED IN YOUR GAUMONT BRITISH PROGRAMME.

Bravo Gordon Sparling!

THE financial interests of "Carry On Sergeant" should not take any issue with Gordon Sparling because of his article in The Digest. The article is written by an experienced Government film official, who spent, as he states, "eight heart-rending months at Trenton" during the production of the picture; and who wrote the article to show the Industry and the public that the money, a half of a million dollars, was lost through a lack of experience in picture production and not because someone got away with the money.

Mr. Sparling has endeared to act the part of a champion for the company, by his statements; Bravo Gordon Sparling, and bad as developments are, they are not as bad, according to Mr. Sparling's vision as the idea that someone extracted about $250,000.

I take this opportunity of thanking Mr. Sparling for his excellent explanation, but perhaps it is because I am a Canadian that I still think one half of a million dollars takes a lot of spending and wasting, when one considers what went into "Carry On Sergeant."

Canadian International has no excuse to offer for its failure. It had an array of financial backers that any company might envy. It had such distinguished patronage as Premier Howard Ferguson, Attorney-General Col. Price, sponsoring its enterprise, it should have made good.

The Thunder Bay Films Ltd., with headquarters at Fort William, have made good with not 25 per cent. of the backing which "Carry On Sergeant" received. The first picture, "The Devil's Bear," is a program picture. It was made with that objective. The money invested in it did not call for a big picture. The officers of the company engaged Louis Chaudet, a producer of experience; and Mr. Chaudet turned out a story that is a big effort for Canadian film production.

By a big effort I mean to infer that the picture looks professional, it is pleasing; and has made its way without any propaganda, without government backing, or big finance. It was shown February 7th, at the Orpheum, Famous Players theatre, Fort William, for its opening date, and will be released through the Gaumont British in Canada and in Great Britain, throughout Europe.

A modest effort, backed up by a sincerity of purpose. It is only necessary to meet Mr. Halstead, the President of the company; Mr. Chaudet, the producer, to realize that here is a combination of honest effort, ambition. Two individuals in whom one could place the utmost confidence; and I hear that the other officers of the company are men of the same calibre.

In respect to "Carry On Sergeant," certainly the men, who financed the enterprise, the Government officials who co-operated were sincere in their desire to make a Big Canadian Picture, but whoever was responsible for the expenditures, for the policy of publicity which preceded production; and which was carried on during production promoted a deliberate lie, false to its very core; and if $150,000 was spent on publicity, as has been stated, it must have been spent in spreading Anglo-American ill-will throughout Canada, for that is the only publicity I observed this company received which might have been paid for.

Every interview was punctuated with what the American Film Industry was doing to corrupt British traditions, etc. Canadian International was going to present Canada in its true investiture. No more snow scenes, icebergs, etc. No more foppish Englishmen, three cheers for the Red, White and Blue, and down with the Stars and Stripes; and a great deal more of the same kind of pernicious and destructive publicity.

The result is evident. The press editorially in many instances carried this stuff. It did "Carry On Sergeant" no good, for this same press, when the public showed displeasure, were just as ready to voice this displeasure.

Propaganda cannot make a market for inferior goods. Propaganda is excellent for marketing, for advertising quality. Discrediting one country's product for the benefit of selling your country's inferior product will not result in success, for people think a little today, even if it is ever so little. They know what they want. They can discriminate between good and inferior product in pictures, for motion pictures are a part of the very life of the people.

The preacher today who threatens his listeners with fire and brimstone and eternal hell if they break God's Commandments, gets no listeners. But the preacher, who tells his listeners to "play the game," because its the only playing out of which Life gives us any fun, has an overflow attendance.

British production, whether it is made in England, Hollywood, in Canada must stand on its quality. No force can destroy Merit. No force can destroy Art. History has handed our civilization the Art of all Ages, Art and Science preserved even though the Empires, the Civilizations which created them have passed into decay, and are as dust.

Gordon Sparling is to be commended for his article. He has the right kind of stuff in him, the courage which we admire, not only in Canadians, but in men of all nations. He holds a Government position. I hope that some Interests will not find occasion to injure Mr. Sparling because he told what he considered the truth about "Carry On Sergeant."

He saved Canada from receiving a "black eye," the black eye of being incapable, despite finance, to produce a good picture. He tried valiantly to wipe out the idea of "graft." If he has failed to convince me that $500,000 was actually spent on "Carry On Sergeant," it is not his fault. Meanwhile, I wish someone else would write The Digest and let me know where that half a million dollars went to. I am still unconvinced and you know what they say about a woman convinced against her will, she is unconvinced still.

—RAY LEWIS.

Keith Canadian Theatres Lining Up For Merger

Keith's million dollar Canadian theatres at Ottawa, Vancouver, etc., may soon be merged with other theatrical interests it is said. So far these theatres have not installed any "Sound" apparatus although the U. S. Interests read Radio-Keith-Orpheum.

In view of the many theatre tie-ups which are being discussed it is quite likely that these Keith Interests in Canada will unite for greater independent expansion or an affiliation with other theatre Interests here.

Irving Thalberg

(Continued from Page 9)

played the leading role in a German play. He could not speak German but he learned his lines phonetically — and learned them so well that critics suggested that native German players hear hi mspeak his lines so they might know how German should be spoken.

"I am of the opinion that talking pictures will most certainly preclude the possibility of importing foreign talent indiscriminately but I am equally of the opinion that sound production will not in any great measure interfere with the success and following already obtained by foreign players who have won recognition in silent pictures.

"The hazards o ftalking pictures are double-edged. If we are to give the public vocal characterization in talking pictures, the American or English player will be in no better position than the player from Sweden, Mexico or South America.

"If we are to eliminate the characterization of voice in our sound pictures, it still remains up to the domestic talent to learn to speak lines, in a certain cadence, with certain inflections and certain emphasis, in most cases entirely different from their habitual manner of speech. To learn the same lines as they move from scene to scene will be only slightly more difficult for the foreign player who is perhaps hampered by an accent.."

Albee's Theatres Rumoured For Sale

Mr. E. F. Albee's theatres, namely the Imperial at St. John, and the Imperial, Montreal, the Albee Bldg., may pass to the Famous Players Canadian Corporation if there is any truth in the rumours which have brought Mr. N. L. Nathanson from Florida to New York, Mr. Arthur Cohen and other officers of the company from Toronto to New York, this week.

"Photoplays Made Where Story's Laid" Lead World Wide to Ireland

Herbert Wilcox, English Producer, to Record the Brogue of Auld Erin

We may soon see the native Irishman on his own heath, and as he really is, instead of the caricatures that have appeared in photoplays until it got so bad that audiences in New York, Boston and several other cities went so far as to wreck the screens showing what the Irish termed as libels upon their race.

Now we are to have a motion picture of the Irish people made right in the county Cork, and the man who has made up his mind to do it is Herbert Wilcox, the young English producer who has given several big and important productions to the screen.

Not only are the lads, and colleens and the old 'uns to be photographed as they are, but it will be a talking picture with all the rich brogue of the old Island, and the lilting tunes of the Kerry dancers, the blue of Kilarney and the smell of the peat bogs —almost.

Mr. Wilcox, whose last productions "The Bondman" and "The Woman in White," are now being released in America through World Wide Pictures, left for England recently after studying sound in Hollywood for two months during which he made one picture there.

Just before he sailed, he said he would go to Ireland as soon as possible and make a 100 per cent real outdoor talking picture, the first ever made in that country. The principals and entire cast will be natives and all the episodes will be made on real locations.

RKO Starts Sound Proofing Stages

ing apparatus from the RCA Photophone headquarters in New York was shipped to Hollywood the beginning of this week for use on the stages.

By virtue of its affiliation with the Radio Corporation of America, the RKO Studios, Inc., will have full production rights to the RCA Photophone system. The change in name of what is now RKO Productions, Inc. is the fruition of a number of consolidations which has merged the interests of the Radio Corporation of America; the Keith and Orpheum showhouses, now known as the Radio-Keith-Orpheum

Following the announcement of the change of name of FBO Studios to RKO Studios, Inc., operations were started this week within the studio grounds in Hollywood on a construction program that involves the expenditure of $250,000.00, according to announcement by William Le Baron, vice-president of RKO Productions, Inc. in charge of production.

The undertaking includes the soundproofing of all standing stages and the building of a new sound-proof stage for the filming of motion pictures.

Three new projection rooms, especially adapted to the needs of sound film reproduction, likewise will be built.

With specifications for the new sound stage approved, construction was initiated this week. Sound proof-Corporation; the RCA Photophone system of recording; the National Broadcasting Company and RKO Productions, Inc. and its four subsidiaries.

Eden, Hull, Re-opened

Business has picked up to such an extent in Hull, Quebec, that the Eden Theatre has been re-opened. There are three theatres in Hull, the Laurier, Capitol and Eden, all of which are owned by Donat Paquin. For some months only the Laurier and Capitol Theatres had been operated but the Eden has once more swung into action.

WILLIAM LE BARON IN NEW YORK FRIDAY

William Le Baron, vice-president of RKO Productions in charge of production, arrived in New York from Hollywood Friday for a series of conferences with President Joseph I. Schnitzer on the company's 1929-30 production program.

Saturday Morning Shows Pack Imperial Ottawa

Children swarmed into the Imperial Theatre, Ottawa, Ontario, on Saturday morning, February 2nd, to see a "Ten Cent Show," the program for which comprised "Simba;" "Feed 'Em and Weep" comedy, and an episode of "Chinatown Mystery." Manager Ray Tubman found that the theatre was again packed in the afternoon at regular prices.

Court Records Show Exhibitors Clean Slate

The statistics of the Recorders Court at Montreal, Quebec, for the calendar year of 1928 show that moving picture theatre managers or proprietors were prosecuted in 72 instances for alleged violations under the new Provincial law forbidding the admission of any person under 16 years of age from attending a theatre where moving pictures are presented. No convictions were registered, however, because the constitutionality of the law has been changed and Government, legal and other authorities are struggling with the question.

Outside of these alleged offences, which have been placed in the category of test cases, the only black marks against Montreal exhibitors during the whole year were 14 minor prosecutions for amusement tax offences.

Players Signed For Columbia's First Talkie

With shooting actually started on "The Donovan Affair," Columbia's initial all-talkie. Harry Cohn is assembling for this Owen Davis mystery thriller the most notable aggregation of stars that has ever appeared in a Columbia production. William Collier, Jr., Fred Kelsey, Ethel Wales and John Roche are prominent among the screen luminaries who were assigned to roles this week in support of Jack Holt and Dorothy Revier.

Chosen for their voice qualifications as well as for their acting ability, the new players represent the very pick of Hollywood. Collier, who shares the romantic leads with Miss Revier, is a veteran of the silent and talking screen. He has appeared in eight dialogue films to date. Among his recent productions are "The Lion and the Mouse," "Tide of the Empire" and "One Stolen Night."

Kelsey, also a prominent stage and screen actor, runs Collier a close second with five talkies to his credit: "My Man," "On Trial," "The Last Warning," "Geraldine" and "Tenderloin."

Ethel Wales, well known DeMille comedienne and character actress, has just completed "The Doctors Secret," an all-talkie, and was previously seen in "The Mask of the Devil" and "Craig's Wife." Miss Wales as well as John Roche, recently featured in "Diamond Handcuffs," were among Broadway's most popular players before migrating to the screen.

Tiffany-Stahl announces that the picture made under the working title, "Life," with Ricardo Cortez, Claire Windsor, Montagu Love and Helen Jerome Eddy, has been titled "Midstream." This is a special dialogue production directed by James Flood.

United Artists to Produce "Evangeline" Nova Scotia

The advance guard of a producing unit of United Artists Film Corporation has been visiting Grand Pre in Nova Scotia to make preliminary arrangements for the picturization of Longfellow's "Evangeline" in the actual locale of the classic poem. Announcement has been made locally that Dolores Del Rio will appear in the title role of the production. Various other well-known players of Hollywood will accompany her to Nova Scotia, it has been intimated.

Orchestra Ottawa Playing Two Houses

Because of the presentation of synchronized programs at the Regent Theatre, Ottawa, Manager Ray Tubman has made an interesting arrangement with his house orchestra which had previously been a featured attraction. This orchestra, under the direction of Orville Johnson, now plays an overture at evening and Saturday matinee performances and then doubles at the Imperial Theatre, a silent house, where it provides the film accompaniment. Mr. Tubman is manager of both houses.

Louise Fazenda Star Christie Paramount

Louise Fazenda, that clever and versatile comedienne, has been signed by Al Christie for two of the Christie Talking Plays for Paramount release, the first of which is being filmed.

Miss Fazenda has been one of the busiest of the talking stars since the vocal pictures came in. She first registered effectively in Warner's "The Terror," followed by her role in "Noah's Ark" and "Stark Mad," and is now taking part in Warner's special, "The Desert Song." She is also appearing now in First National's "The House of Sorrows," and it is after this production that she will go to Christie for one of the Short Talking Plays.

Before the first of the plays with Miss Fazenda is made, Christie will film "Meet The Missus," with James Gleason, the prominent Broadway author and star, and Lucille Webster Gleason, production of which will begin next week.

The short play in which Louise Fazenda will be featured will be the second of the Christie series with a woman star. Christie Talking Plays have already been scheduled with such male stars as James Gleason, Raymon Griffith, Raymond Hatton, Sam Hardy, Charles Grapewin and one has been made featuring Lois Wilson.

"The Green Millionaire" Will Talk Yiddish

Carl Laemmle Announces New Field of Picture Adventure

Universal Pictures Corporation in pioneering the Motion Picture Industry in producing talking pictures in other than the English language, appear to have opened a vast field of picture enterprise according to a recent announcement by Carl Laemmle, the first of these, "The Green Millionaire," is to go into production soon and the dialogue will be entirely in Yiddish, the modern Jewish language.

"The Green Millionaire" is taken from the play, of the same name, written and staged by Abraham S. Schomer, that ran for over 300 performances in New York City.

Schomer has been signed to direct the production and Sherman Lowe is doing the adaptation, continuity and dialogue.

The picture is also to be made with the dialogue in English, it was said.

Rex Theatre Destroyed

The Rex Theatre at Lachute, Quebec, was completely destroyed by fire along with various other business premises when flames swept a block of the town on January 28. The theatre loss was estimated at $40,000. Arrangements are being made to rebuild.

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Round About the Studios

"Companionate Troubles," a comedy farce of companionate marriage, has been selected as next starring vehicle for Reginald Denny, it was announced by Carl Laemmle, president of Universal Pictures Corporation.

Captain John Loder, the young English leading man brought to this country by Famous Players, played one of the leads in "The First Born" just before coming to America. This is the picture in which Miles Mander, famous German artist, has the star role and also directed the production. It was made in England and will be brought to America by World Wide Pictures. Young Loder is the son of General Lowe, a British officer of position and prominence.

Three United Artists Pictures released during 1928 — Herbert Brenon's "Sorrell and Son," Charlie Chaplin's "The Circus," and Gloria Swanson's "Sadie Thompson" are among the ten best pictures of the past year as selected by critics for 326 newspapers in the United States and Canada, through the Film Daily.

With the selection of Ralph Graves as leading man and John Miljan as "menace," shooting starts immediately on the Columbia production tentatively titled, "The Wildcat." This colorful story of love in the Argentine is being directed by Joseph Henabery, with Olive Borden appearing in the title role.

"Love," the romantic theme song for Pathe's "The Godless Girl," which will be released on March 31st, is proving a sensational waltz hit on Victor records. Josiah Zuro and Charles Weinberg wrote this number, published by Irving Berlin, Inc.

"Two Men and a Maid" will be the next special Tiffany-Stahl production with dialogue and synchronization, with Buster Collier and Alma Bennett in the principal roles, supported by Eddie Gribbon and George E. Stone. This was directed by George Archainbaud.

Jack White, director-in-chief at the Educational Studios, has completed exhaustive voice tests of the various players under contract to appear in Educational's comedies. It is his intention to use his regular staff of comedians in the Jack White Productions as far as possible as he is of the opinion that motion picture comedians with screen training are more valuable in dialogue comedies than players having stage training only. Lupino Lane and his brother, Wallace Lupino, Monty Collins, Jerry Drew, Estelle Bradley, Muriel Evans, Dorothy Devore, Robert Graves, Eva Thatcher, Betty Boyd, Babe London and Ray Turner have been pronounced as the possessors of perfect voices for the sound pictures. Even "Big Boy," who, by the way, was less frightened at the "mike" than any of his older players, registered satisfactorily in his first voice test.

Dorothy Arzner is directing Clara Bow in the redhaired flapper's first all-talking picture, "The Wild Party." Fredric March is playing opposite the star in this story of college life.

Two Metro-Goldwyn-Mayer short subjects, "Uphill and Down" and "Napoleon's Homeland," were reviewed by the National Board of Review last week and will be listed in the February issue of their magazine, Photoplay Guide.

Tiffany-Stahl announces that Eve Southern has been signed up on a long term contract as a star. Miss Southern made her first big role in that company's picturization of "Wild Geese" and since then has appeared in many productions. Just before the expiration of her contract she was cast for the star role in a picture tentatively called "The Miracle" and so great was her success that the company signed her up as their star.

"Question Marks" is the title of the latest Lyman H. Howe Hodge-Podge novelty picture which Educational is releasing this month.

King Vidor, directing a scene from "Hallelujah," Metro-Goldwyn-Mayer's all coloured feature.

Bessie Love, as she appears in Metro-Goldwyn-Mayer's "Broadway Melody." Another Metro hit.

It looks as though Norman Kerry is going to England again to make a few pictures for British International, whose productions are imported to this country by World Wide Pictures. He made Sir Hall Caine's "The Bondman" there recently, and seemed to like it so much that he said on his return he intended to go back as soon as possible. Negotiations are pending for Kerry to make three pictures abroad.

Stephen Roberts, veteran comedy director at the Educational Studios, has hit upon the novel idea of an "all-male" comedy, which he is now directing for Educational. The locale is a men's club. It is said to have one of the most laugh-provoking plots this director has devised for the new team of Monty Collins and Vernon Dent.

Under the supervision of Jack White, Roberts is now producing his fourth successive picture with this team, which is rapidly becoming one of the most popular comedy combinations on the screen. Robert Graves and Al Thompson also play important roles in the all-male cast.

Because of the necessity of shooting scenes during the snow season, "High Voltage" will be put ahead of "The Flying Fool" on the Pathe studio production schedule. Howard Higgins and his location men have just returned from Butte, Montana, where they went seeking a spot to shoot most of the action of this William Boyd starring vehicle. Pathe representatives are on a location hunt in other sections of the country and as soon as a suitable spot is located, production will start.

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Fred M. Shaffer, Manager of Pantages Theatre, Toronto, writes:

"Mr. and Mrs. Martin Johnson's thrilling film of Jungle Life in Africa, "Simba," opened at Pantages Theatre Jan. 26th, to packed houses and built up from day to day, resulting in a splendid week's business. Patrons all praised the picture to the skies and are still talking about it, "Simba" should prove a clean-up for exhibitors everywhere."

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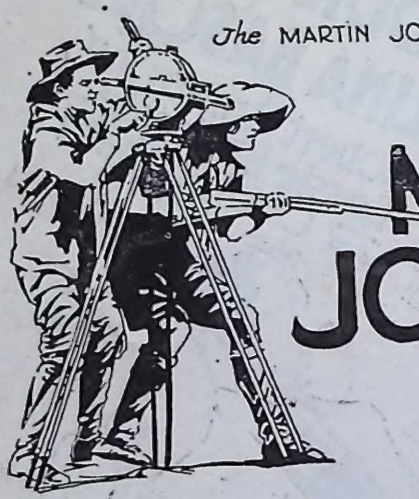

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